



FACULTY OF MUSIC
UNIVERSITI TEKNOLOGI MARA

MUP455
RESEARCH PROJECT

RHYTHM DANCES IN BÉLA BARTÓK: AN ANALYSIS OF
MIRKOKOSMOS NO.2 AND NO.6, VOLUME 6 FOR PIANO

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I, **Nurul Nadiyah Bt Jamaluddin**, declare that '**Rhythm dances in Béla Bartók : An Analysis of Mikrokosmos No.2 and No.6, volume 6 for piano**' and the work presented herein is my own work. I hereby confirm that:

1. This work had not been previously submitted for any degree or such qualification.
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3. Where I have consulted the published works of others, this is clearly attributed.
4. Where I have quoted the work of others, the source is always given with the exception of such quotations; this thesis is entirely my own work.
5. I have acknowledged all main sources for help.



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CHAPTER 1

INTRODUCTION

1.1 Background of the study

“Béla Bartók’s compositional output defies straightforward categorization. He is often bracketed with Hindemith and Stravinsky as a composer of non-serial music during the first half of the twentieth century, rather than with the twelve-tone composers of the Second Viennese School. Yet what sets him apart from all these composers is his interest in folk music and the assimilation of folk-and art- music influences in his works. His lifelong commitment to folk music, not just its collection and transcription but also its analysis and systematic classification, is unsurpassed.”(Bailey, 2001, p. 1)

The excerpt was taken from the Cambridge Companion to Bartók book. Bartók’s contribution in most of his works was widely known for compositions that were strongly influenced by his folk music studies. Bailey (2001) wrote that “a major contribution to the shaping of Bartók’s artistic aesthetic was his folk-music research.”(p.1). He was also known as a concert pianist, music editor and teacher. Ujji-Hilliard (2004) noted that “during the 1930’s, the 50-year-old Bartók was already a well known and successful composer, pianist, and most of all, a world renowned ethnomusicologist.” (p.1) Sadie and Grove (1980) noted that “the greatest composer of his country, he was responsible, with his friend Kodály, for the awakening of serious interest in Hungarian folk music. His scientific research was thorough and extensive, and his music became deeply imbued with peasant culture, particularly Hungarian and Romanian. But he also engaged himself no less profoundly with the Western art music tradition. The result, in his large output, is music that displays a definite national spirit yet also takes its place as a cornerstone of music in the 20th century.” (p.197).